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SPECIAL CONCERTS SERIES

in co-operation with the
Canadian Broadcasting Corporation
present

Virtuosi Di Roma

Renato Fasano, Director and Conductor

Monday, October 30, 1978

MacMILLAN THEATRE

8:30 p.m.

VIRTUOSI DI ROMA

Violins

Carmignola Giuliano
Cusano Felice
Ferraresi Cesare
Franzetti Giulio
Sentuti Dandolo
Stefanato Angelo

Violas

Mozzato Guido
Turio Marcello

Violoncellos

Altobelli Vincenzo
Ravenna Giorgio

Contrabass

Amadio Gianni

Harpichord

Castagnone Riccardo

Oboe

Zanfini Renato

Next Special Concerts Series Performance: SUNDAY, JANUARY 28, 1979
MISHA DICHTER, pianist.

Next Event: SUNDAY, NOVEMBER 5, 1978 — ORFORD STRING QUARTET,
Walter Hall, 3 p.m.

COLUMBIA ARTISTS Management Inc.
Personal Direction: AUDREY HARTMANN
165 West 57th Street, New York, New York 10019

COLUMBIA ARTISTS Management Inc. acknowledges with thanks the cooperation of the American Federation of Musicians in making possible the appearance in the United States of the VIRTUOSI DI ROMA.

Faculty of Music,
University of Toronto

Program and Personnel Changes have been made
in Virtuosi di Roma's performance tonight, since the
program went to press.

Illness of the oboist has necessitated a change
of the second work on the program:

Concerto in D Major, op 3,
no.9 for Violin, Strings and
Harpsichord.

Allegro
Larghetto
Allegro

GIULIO FRANZETTI, violin

Other Changes:

Carmignola Giuliano has been
replaced by Minella Silvano

and

Mozzato Guido has been replaced
by Patrignani Luciano

ALL VIVALDI PROGRAM

Concerto in A minor, Opus 3, No. 8 for Two Violins, Strings and Harpsichord

Allegro
Larghetto e spiritoso
Allegro

Carmignola Giuliano and Cusano Felice, Solo Violins

One of the finest of all Baroque concerti is this masterpiece by Vivaldi. This work is one of the first in which Vivaldi exposed the various elements that made the late Baroque concerto a more unified and interesting form than its predecessors. It opens with a three chord hammerstroke, followed by a rapid scale passage, and the entire ritornello made up of diverse elements, is much longer than those attempted previously. The material for the soloists sometimes is based on contrasting ideas but also makes use of material from the ritornello, even entering in dialogue with the orchestra. The *Larghetto* is likewise exceptional, making use of a modified ground over which the solo instruments weave their plaintive song. Significantly, the orchestral cellos, basses and cembalo only play the first and final appearance of the ground subject, certainly a novelty at that time. The striking effect of the last movement ritornello, which enters in canon, pervades the piece. Each entrance dominates the varied supplemental material developed by the soloists and echoed by the orchestra at times. A particularly noteworthy episode in the middle of the movement has the second violin soaring in melody over figuration by the first violin, with supporting chords in the orchestra.

J.S. Bach made an arrangement of this work for organ, retaining the entire composition virtually note for note. He also retained many of the features of all three movements in his own concertos for violin solo and that for two violins, thus acknowledging his indebtedness to the Italian master.

Concerto in C major, Opus 8, No. 12 for Oboe, Strings and Harpsichord

Allegro
Largo
Allegro

Zanfini Renato, Oboe

Antonio Vivaldi was the son of one of the leading violinists of St. Mark's chapel in Venice. He studied both music and the priesthood. During the period of 1704-1740, Vivaldi worked as a teacher, composer, conductor and general superintendent of music in Venice, at the Conservatory of the Pietà. He frequently took leaves of absence in order to compose and to conduct operas and concerts in other Italian cities as well as in Europe.

Il Cimento dell' Armonia e dell' Invenzione (The Trial of Harmony and Invention) is a collection of twelve concerti dating from the high noon of Vivaldi's artistic creation. The collection appeared in Amsterdam in 1725 as Opus 8. The Concerti, for principal violin, strings and continuo, open the collection and constitute the well-known *Four Seasons*. Opus 8, No. 12 was originally written for violin, but is heard here with the oboe as the solo instrument. Vivaldi's Concerti number well over 400.

Concerto in B minor, Opus 3, No. 10 for Four Violins, Strings and Harpsichord

Allegro
Largo
Larghetto
Allegro

*Stefanato Angelo, Ferraresi Cesare, Cusano Felice,
Carmignola Giuliano, Concertant Violins*

The twelve Concerti Grossi, Opus 3, first appeared about the year 1715. Johann Sebastian Bach transcribed no less than six of them for various instruments, the present work appearing in an arrangement for four pianos and orchestra. The original Vivaldi works went into a long period of obscurity and remained totally unknown, even to Bach's biographers, until about 1850.

The first movement of this Concerto in B minor begins with a statement of the main theme played by three solo instruments followed by a short tutti. The solo violins present themselves one by one, their entrances separated by short tutti passages. The tutti form a rich contrast to the solo voices which appear sometimes alone, sometimes in combination with one another until the close of the movement. The second movement begins with a serious *Largo* introduction which progresses to a serenely beautiful *Larghetto*, closing with chords reminiscent of the beginning. The last movement follows without pause, a varied, rollicking movement in 6/8 time bringing the work to a brilliant close.

INTERMISSION

The Concerti of the Four Seasons, Opus 8 for Violin, Strings and Harpsichord

Concerto No. 1 in E major ("Spring")

Allegro

Largo

Allegro

Concerto No. 2 in G minor ("Summer")

Allegro non molto

Allegro

Meno Mosso

Adagio presto

Concerto No. 3 in F major ("Autumn")

Allegro

Adagio molto

Allegro

Concerto No. 4 in F minor ("Winter")

Allegro

Largo

Allegro

*Stefanato Angelo and Ferraresi Cesare, Principal
Solo Violins*

The Concerti of the Four Seasons, Opus 8

Antonio Vivaldi

The Concerti of *The Seasons* by Antonio Vivaldi constitute one of the most important works of the "red priest" and of the instrumental literature of the eighteenth century. If Opus 3, *L'Estro Armonico*, published in 1712 by Etienne Roger, established the fame of Vivaldi, this fame was heightened when, in 1725, the house of Michele-Carlo Lecene published in Amsterdam, Opus 8, *Il Cimento dell' Armonia e dell' Invenzione*, of which the first four concerti are *The Seasons*.

In the edition of 1725 the four Concerti are preceded by four "descriptive" sonnets; the composer probably improvised them himself or had them written by one of his librettists; he recalled them in part on the solo violin, specifying the references with letters of the alphabet affixed to the corresponding verses.

The first solo intermezzo of *Spring* is entrusted to three violins without accompaniment; the "sweet murmur" and the "breathing of the zephyrs" are realized with undulating passages for violins in a pattern of semiquavers in thirds sustained with violas and basses in quavers. The Largo of *Spring* develops on three different dynamic levels: the *cantilena* of the solo violin (*The Sleeping Shepherd*); the violas' *ostinato* (*Barking Dog*) with the direction "must be played always very loud and with marked emphasis"; and the murmur of the leaves to the muted violins in a semiquaver passage.

Summer starts with opaque sonorities with dialogue between solo violin and cello (*The Cuckoo, the Turtle-Dove*). The violin expresses the crying of the shepherd, the rhythms of the violins depicting the buzzing of flies and, finally, the rhythmic impetus and sound of the thunderstorm.

And here are the festive and dancing rhythms of the first Allegro of *Autumn*, the imitation of hunting horns by the first violins, the fantastic quality of the violas and the atmosphere of deep slumber in *Sleeping Drunkards*, created by the harmonic interplay of strings and harpsichord in the interesting figured bass by Vivaldi with the indication "*the harpsichord plays arpeggios*." The festive sonority of a hunt is the finale of *Autumn*.

A uniform movement of quavers sets the grey mood of *Winter* over which scampers the impetuous rhythm of the "stamping of feet in the cold." In the Largo the extended song of the solo violin is accompanied by the *pizzicato* of violins (*Rain*) and by the violas; while the finale is given over once more to the solo violin on a bass foundation of cellos and double basses (*Walking on Ice*). Here the *tutti* is inserted in which the violin leads to a rhythmic pattern of demi-semiquavers (*Warring Winds*), and finally, to a string finale.

The interpretation of the Virtuosi di Roma is faithful to the text of the original 1725 Amsterdam edition also in the dynamics of *forte* and *piano* indicated by Vivaldi. The realization of the harpsichord part has been made by Renato Fasano faithfully following the figured bass of the master and taking into consideration the particular function of the harpsichord in the Vivaldi concertis indicated by Vivaldi according to various existing documents.

Any incrustation, elaboration, transcription, or revision which has come into use in the present day has thus been eliminated. The mission of the Collegium Musicum Italicum, largely through its Virtuosi di Roma, is to bring the music of the glorious seventeenth and eighteenth centuries of Italy back to its pristine purity. On these principles not infrequently are raised problems which require a control on autographs, manuscripts or original editions as a guide to their solution.

Renato Fasano